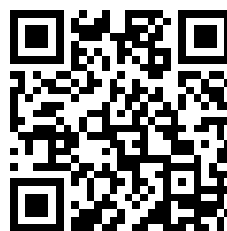
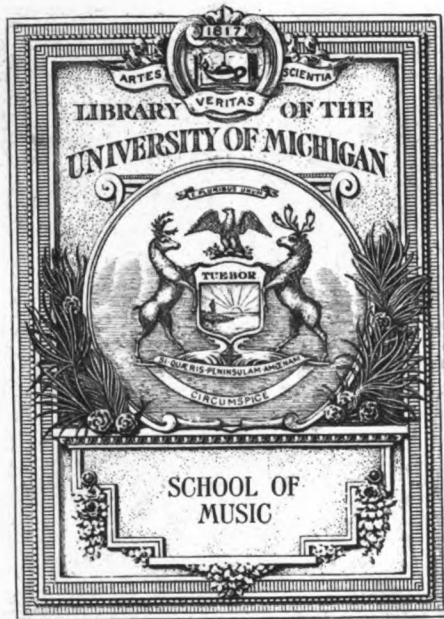

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LUDWIG VAN BEETHOVEN

Op. 123

Missa Solemnis in D

FOR FOUR SOLO VOICES, CHORUS

AND ORCHESTRA

• • •

DEDICATED TO ARCHDUKE RUDOLPH

ARCHBISHOP OF OLMÜTZ

• • •

VOCAL SCORE

EDITED BY JULIUS STERN

WITH A PREFATORY REMARK BY

HERMANN KRETZSCHMAR

ENGLISH TRANSLATIONS BY

DR. TH. BAKER



Price, net, \$1.00

(In U. S. A.)

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Music

music lib
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Music
M
2013
B4
M7
1906

PREFATORY REMARK

AMONG the innumerable musical settings of the words of the Catholic High Mass, Bach's Mass in B minor and Beethoven's Missa Solemnis form grand and phenomenal exceptions. Both are distinguished by an exuberance which deviates from ecclesiastical observances and traditions—in Bach through the broad formal design, and still more in Beethoven through the free subjective conception of important passages. In this mass, which he himself designates as his greatest and most successful work, Beethoven engages his full powers as a man and an artist with the extreme of zealous and devotional intensity. And so it stands, at once the most imposing monument of his marvelous genius, and one of the grandest and mightiest manifestations of deep religious feeling which the nineteenth century can show.

Moreover, the Missa Solemnis is one of the most difficult works in modern musical art. Its difficulty lies less in the dreaded technical demands of the music, unusually trying in the case of the vocal parts, than in the style. Easy, instantly intelligible, and profoundly moving, are the *Kyrie* and *Sanctus*, in the latter more especially the heavenly inspiration of the *Benedictus*. The *Agnus Dei*, on the whole, is also easy up to the passage where Beethoven suddenly breaks in upon the prayer for peace (*dona nobis pacem*) with sounds of war, thereby so terrifying the souls seeking for grace, that in their fright and despair they cry out for mercy (*miserere*). On the contrary, the great movements of the *Gloria* and *Credo* are difficult, because, although welded together by powerful principal themes, they unfold a great variety of pictures, making—in some instances by reason of their brevity and conciseness, in others because of subtilty of conception or the enthusiastic intensification of ever-changing developments—extraordinary demands on the receptivity and psychical coöperation of the listener. Only thorough study, aided—conditions permitting—by a careful explanation, unveil the full grandeur and beauty of the Mass.

Ludwig van Beethoven (born at Bonn, December 17, 1770; died in Vienna, March 26, 1827) began the composition of the Mass in the year 1818, upon the publication of the appointment of the Archduke Rudolph, his pupil, as Archbishop of Olmütz. It was originally intended for the celebration of the primate's official installation; but, as Beethoven's devotion to his task was scarcely to be satisfied, it was finished only in 1822, and the final improvements not until 1823. Beethoven offered the manuscript score to numerous European courts and prominent musicians for the sum of fifty ducats. Subscribers were few; Zelter wanted an arrangement for voices alone. Later the work was printed page by page with the Ninth Symphony (op. 123) as op. 124. In Vienna, after its completion, only detached movements were brought out

in concerts; the first complete performance, effected by Prince Galitzin at St. Petersburg in 1824, like the next-following in Warnsdorf (Bohemian Lusatia) in 1830, and London, made no lasting impression. It was not until after the Rhenish Musical Festival of 1844 at Cologne and (since 1860) thanks to the endeavors of the *Allgemeiner Deutscher Musikverein* that the popularization of the Missa Solemnis has proceeded more rapidly.

HERMANN KRETZSCHMAR

MISSA SOLEMNIS

LUDWIG VAN BEETHOVEN

Op. 123

The Text arranged so as to be studied by the Members of the Oratorio Society

KYRIE

Kyrie eleison!
Christe eleison!

GLORIA

Gloria in excelsis Deo, et in terra pax
hominibus bonæ voluntatis.

Laudamus te, benedicimus te,
adoramus te, glorificamus te.

Gratias agimus tibi propter magnam
gloriam tuam.

Domine Deus, Rex cœlestis!
Deus Pater omnipotens!
Domine, Fili unigenite, Jesu Christe!

Domine Deus! Agnus Dei! Filius Patris!

Qui tollis peccata mundi!

miserere nobis;
suscipe deprecationem nostram.

Qui sedes ad dexteram Patris,

miserere nobis.

Quoniam tu solus sanctus,
tu solus Dominus, tu solus altissimus,
Jesu Christe!

cum Sancto Spiritu in gloria Dei
Patris.

Amen.

CREDO

Credo in unum Deum,
patrem omnipotentem,
factorem cœli et terræ
visibilibus omnium et invisibilibus.

Credo in unum Dominum Jesum Chris-
tum,
Filium Dei unigenitum;

et ex Patre natum ante omnia sæcula.

KYRIE

Lord, have mercy upon us!
Christ have mercy upon us!

GLORIA

Glory be to God on high, and peace
on earth to men of good will.

We praise Thee, we bless Thee,
We adore Thee, we glorify Thee.

We give Thee thanks for Thy great
glory.

O Lord God! O heavenly King!
O God, the Father Almighty!
O Lord Jesus Christ, the only-begotten
Son!

O Lord God! Lamb of God! Son of the
Father!

O Thou, who takest away the sins of the
world!

have mercy upon us;
receive our prayer.

O Thou, who sittest at the right hand of
the Father!

have mercy upon us.

For Thou alone art holy,
Thou alone art Lord, Thou alone art
most high, O Jesus Christ!

together with the Holy Ghost, in the
glory of God the Father.

Amen.

CREDO

I believe in one God,
the Father Almighty,
maker of heaven and earth,
of all things visible and invisible.

I believe in one Lord Jesus Christ, the
only-begotten Son of God;

and born of the Father before all ages.

Deum de Deo, Lumen de Lumine:

Deum verum de Deo vero;

Genitum, non factum; consubstantialem
Patri,
per quem omnia facta sunt;

Qui propter nos homines, et propter
nostram salutem, descendit de cœlis,

et incarnatus est de Spiritu Sancto ex
Maria Virgine, et homo factus est.

Crucifixus etiam pro nobis;
sub Pontio Pilato passus et sepultus
est,

Et resurrexit tertia die,
secundum Scripturas.

Et ascendit in cœlum, sedet ad dexteram
Patris.

Et iterum venturus est cum gloria
judicare vivos et mortuos;
cujus regni non erit finis.

Credo in Spiritum Sanctum,
Dominum et vivificantem,
qui ex Patre Filioque procedit;

qui cum Patre et Filio simul
adoratur et conglorificatur;
qui locutus est per prophetas.

Credo in unam sanctam Catholicam et
Apostolicam Ecclesiam.

Confiteor unum Baptisma in remis-
sionem peccatorum.

Et expecto resurrectionem mortuorum,
et vitam venturi sæculi.

Amen.

SANCTUS

Sanctus Dominus Deus Sabaoth.

Pleni sunt cœli et terra gloria tua.

Osanna in excelsis!

Benedictus qui venit in nomine
Domini!

Osanna in excelsis!

AGNUS DEI

Agnus Dei, qui tollis peccata mundi,

miserere nobis,
dona nobis pacem.

God of Gods, Light of Light,

true God of true God;

begotten, not made; consubstantial to
the Father,
by Whom all things were made;

Who for us men and for our salvation,
came down from heaven,

and became incarnate by the Holy Ghost
of the Virgin Mary, and was made
man.

He was crucified also for us;
suffered under Pontius Pilate and was
buried,

And the third day He arose again ac-
cording to the Scriptures.

And ascended into heaven, and sitteth
at the right hand of the Father.

And He is to come again, with glory,
to judge both the living and the dead;
of whose kingdom there shall be no
end.

I believe in the Holy Ghost,
the Lord and Giver of life,
Who proceedeth from the Father and
the Son;

Who, together with the Father and the
Son, is adored and glorified;
Who spoke by the prophets.

I believe in one holy Catholic and
Apostolic Church.

I confess one baptism for the remis-
sion of sins.

And I expect the resurrection of the
dead, and the life of the world to
come.

Amen.

SANCTUS

Holy is the Lord God Sabaoth.

Heaven and earth are full of Thy Glory.

Hosanna in the highest!

Blessed is he who cometh in the name of
the Lord!

Hosanna in the highest!

AGNUS DEI

O Lamb of God, that takest away the
sins of the world,
have mercy upon us
grant us peace.

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Missa solemnis.

Kyrie.

L. van Beethoven. Op. 123.

Assai sostenuto.

Con devozione.

Mit Andacht.

Piano.

*Full Orch.
without Trombones*

Str.-Orch.

Clar.

Ob.

pp dolce

Fl.

cresc.

Soprano.

Alto.

Tenor.

Bass.

Ky- -ri - e.

SOPRANO.

ALTO.

TENOR.

BASS.

Printed in the U. S. A.

Ky-ri-e.

Ky-ri-e e-lei-

p *ff* *p*

Ky-ri-e

Ky-ri-e

Ky-ri-e

Ky-ri-e

p *ff* *p*

p *ff* *Tutti* *p* *w.w.*

Red. *

A

son.

p *cresc.* *f*

e-lei-son, Ky-ri-e, Ky-ri-

p *cresc.* *f*

e-lei-son, Ky-ri-e e-lei-

p *cresc.* *f*

e-lei-son, e-lei-son, Ky-ri-e e-lei-

A

p *cresc.* *f* *Tpt.*

p Ky - ri - e e - lei - son, e - lei - son, *cresc.* *f* Ky - ri - e, Ky -

p Ky - ri - e e - lei - son, e - lei - son, *cresc.* *f* Ky - ri - e,

p Ky - ri - e e - lei - son, e - lei - son, *cresc.* *f* Ky - ri - e,

p Ky - ri - e e - lei - son, e - lei - son, *cresc.* *f* Ky - ri - e, Ky -

cresc. *f* Organ

-ri - e e - lei - -son, *p* e - lei - son, *p*
 Ky - ri - e e - lei - -son, *p* e - lei - -son, Ky -
 Ky - ri - e e - lei - -son, *p* e - lei - son, e - lei - son, Ky -
 -ri - e e - lei - -son, *p* e - lei - -son, e - lei - -son, Ky - *cresc.*

pp senza Org. *cresc.*

Ky-ri-e e-lei-son, e-lei-son, Ky-ri-e
 -ri-e e-lei-son, e-lei-son, Ky-ri-e
 -ri-e e-lei-son, e-lei-son, Ky-ri-e
 -ri-e e-lei-son, Ky-ri-e, Ky-ri-

f Org. *senza Org.* *Clar.* *Hssn.* *f w. w.*

e-lei-son, Ky-ri-e e-lei-son,
 e-lei-son, Ky-ri-e e-lei-son,
 e-lei-son, e-lei-son, e-lei-son,
 e-lei-son, e-lei-son, e-lei-son,

p *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

D *Hssn.* *Fl.* *Clar.* *Hssn.*

e-lei-son.
 e-lei-son.
 e-lei-son.
 e-lei-son.

pp *pp* *pp* *pp*

cresc. *Viol.*

Soli.

Andante assai ben marcato. D^2 D^2

Christe,

Christe

e - lei-

-son,

Chri-ste,

Chri-ste

e - lei-

-son,

Chri-ste,

Chri-ste,

Andante assai ben marcato.

 D^2

Clar.

cresc.

Chri-ste,

Chri-ste,

Chri - ste,

Chri - ste e - lei-

e - lei-

-son,

Chri-ste e - lei-

-son,

Chri-ste,

Chri-ste,

Christe e - lei-

-son,

Chri-ste,

Chri-ste

Chri-ste,

Chri-ste

e - lei-

-son,

Chri-ste,

Chri-ste

Chri-ste,

Chri-ste

e - lei-

-son,

Chri-ste,

Chri-ste

-son,

e - lei-

-son,

e - lei-

Christe,

Chri - ste

e - lei-

-son,

Chri - ste

e - lei-

e - lei-

-son,

e - lei-

-son,

Christe

e - lei-

e - lei-

-son,

Christe

e - lei-

-son,

e lei-

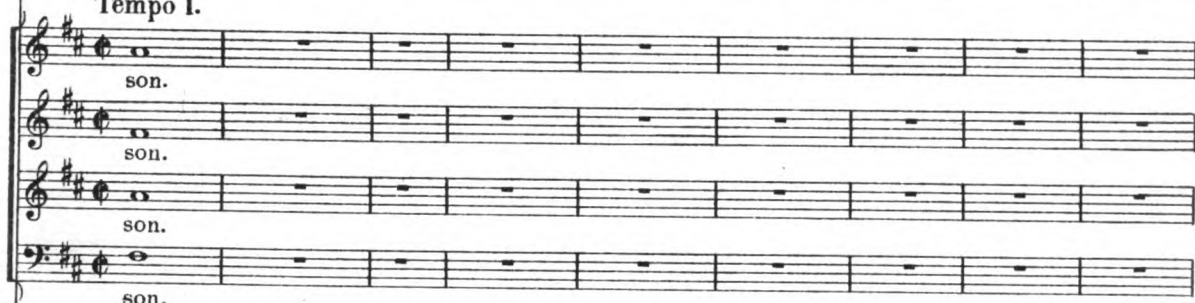
[illegible]

e - lei- decresc. cresc.
 e - lei- cresc.
 son, e - lei- cresc. - son, Chri-ste, Chri-ste e - lei- cresc.
 e - lei- - son, Chri-ste, Chri - ste, Chri - ste, Chri-ste, Chri-ste e -
 - son,
 lei- - son,
 lei- - son,
 - son,
 Clar.
 cresc. decresc.
 - son, e - lei- - son.
 - son, e - lei- - son.
 - son, e - lei- - son.
 lei- - son, e-lei-son, Chri-ste e - lei- - son.
 pp Christe, ppp Christe, Christe e - lei-
 pp Christe, Christe, Christe, Chri-ste, ppp Chri-ste e - lei-
 pp Christe, Christe, Chri-ste, ppp Chri-ste, Chri-ste e - lei-
 pp Christe, Chri-ste, ppp Chri-ste e - lei-
 F cresc. p pp ppp

Tempo I.



Tempo I.



Tempo I.



Ky- - -ri - e,
 Ky- - -ri -
 Ky- - -ri - e e - lei-
 e - lei-
 -ri - e,
 Ky- - -ri - e
 -ri - e,
 Ky- - -ri - e
 -ri - e,
 Ky- - -ri - e
 -ri - e,
 Ky- - -ri - e
 Ob., Hssn.
 Clar., Bssn.
 Ob.
p *ff* *Tutti* *p* *p*
 *
 *
Q. ad.
 e e - lei- - -son.
 e e - lei- - -son.
 son.
 son.
p cresc. *f* *dimp.* *p* *f*
 e - lei- - -son, Ky- - -ri - e e - lei- - -son, Ky -
p cresc. *f* *dimp.* *p* *f*
 e - lei- - -son, Ky- - -ri - e e - lei- - -son, Ky -
p cresc. *f* *dimp.* *p* *f*
 e - lei- - -son, Ky- - -ri - e e - lei- - -son, Ky -
p cresc. *f* *dimp.* *p* *f*
 e - lei- - -son, Ky- - -ri - e e - lei- - -son, Ky -
 H
p cresc. *f* *Tutti* *decresc.* *p* *f*

Chorus.

p -ri - e e - lei - son, Ky - ri - e

p -ri - e e - lei - son,

p -ri - e e - lei - son,

- ri - e e - lei - son, *Fl., Clar.*

p *dolce* *sempre p* *Ob., Horn.*

sf

p Ky - ri - e *cresc.* e - lei - son, Ky -

p Ky - ri - e e - lei - son, Ky - ri - e e -

p Ky - ri - e e - lei - son, e -

Ob., Cello *cresc.* *cresc.*

f **K** e - lei - son, Ky - ri - e e - lei -

- ri - e, Ky - ri - e e - lei - son,

lei - son, Ky - ri - e e - lei - son, e -

lei - son, Ky - ri - e e - lei - son, e -

f **K** *Fl.* *sf*

son, Ky- -ri- e e- -lei- *sf* *dim.*

e- -lei- *sf* *dim.*

lei- -son, e- -lei- *sf* *dim.*

lei- -son, e- -lei- *sf* *dim.*

sf *sf* *sf* *dim.*

cresc. f *pp*

-son, Ky- -ri- e e-

-son, Ky-ri- e e- lei-

-son, Ky-ri- e e- lei-

-son, Ky-ri- e e- lei-

-son, Ky-ri- e e- lei-

Ob. L *Horn. p cresc. f pp*

Bssn.

M cresc. f p

lei- -son, e- lei-son, Ky- -ri- e e- lei-

-son, e- lei-son, Ky- -ri- e e-

son, e- lei-son, e- lei-son, Ky- -ri- e e- lei-

son, e- lei-son, e- lei-son, Ky- -ri- e e- lei-

Ob. pp cresc. f p

Gloria.

Allegro vivace.

Soprano.

Alto.

Tenor.

Bass.

Chorus.

Piano.

Allegro vivace.

ff Full Orch., without Trombones.

Glo - ri-a in ex-cel - sis De - - - o,

Glo - ri-a in ex-cel - sis

Glo - ri-a in ex-cel - sis

Glo - ri-a,

De - - - o,

Glo - ri-a in ex-cel - sis De - - - o,

De - - - o, Glo-ri-a, Glo-ri-a in ex-cel-sis,
 Glo - - - ri-a, Glo-ri-a in ex-cel-sis,
sf Glo - ri-a, Glo - - - ri-a, Glo-ri-a in ex-cel-sis,
 Glo - ri-a, Glo-ri-a, Glo-ri-a in ex-cel-sis,

0

Glo-ri-a, Glo-ri-a, Glo - - -
 Glo-ri-a, Glo-ri-a, Glo - - -
 Glo-ri-a, Glo-ri-a, Glo - - -
 Glo-ri-a, Glo-ri-a, Glo - - -

sf sf sf sf

- ri-a, Glo - ri-a in ex-cel-sis De - - - o,
 - ri-a, Glo-ri-a, Glo - ri-a in ex-cel - - sis
 - ri-a, Glo-ri-a, Glo-ri-a, *sf* Glo - ri-a in ex-cel-sis
 - ri-a, Glo-ri-a, Glo-ri-a in ex-cel-sis, Glo - ri-a,

Musical score for "The Song of the Sea" (No. 10). The score is in 4/4 time and consists of six staves. The first three staves are for vocal parts (Soprano, Alto, and Tenor), and the last three are for piano accompaniment (Piano, Str.-Orch., and Horns). The key signature is one sharp (F#). The tempo is marked "Moderato". The lyrics are "et in ter - ra". The score includes a piano (p) marking and a dynamic marking "P" for the piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with a bridge section marked "P Str.-Orch., Horns."

18213 Digitized by Google

vo - lun - ta - tis, et in ter - ra pax

vo - lun - ta - tis, et in ter - ra pax, pax ho - mi - ni -

vo - lun - ta - tis, pax ho - mi - ni -

vo - lun - ta - tis, pax ho - mi - ni -

Horns III. IV.

p

ho - mi - ni - bus bo - nae vo - lun - ta -

bus, ho - mi - ni - bus bo - nae, bo - nae vo - lun - ta -

bus, ho - mi - ni - bus bo - nae vo - lun - ta -

bus, ho - mi - ni - bus bo - nae vo - lun - ta -

Hssn.

tis; lau - da - mus te,

tis; lau - da - mus te,

tis; lau - da - mus te, lau -

tis; lau - da - mus te, lau -

p cresc.

f Tutti.

f

W. - w.

be - ne -
lau - da - - mus te, be - ne -
da - mus te, be - ne - di - ci - mus te,
da - mus te, be - ne - di - ci - mus te, lau -

sf *Tutti*

di - ci - mus te, lau - da - - mus te, be - ne - di - ci - mus
di - ci - mus te, be - ne - di - ci - mus te, be - ne - di - ci - mus
lau - da - mus te, be - ne - di - ci - mus
da - mus te, be - ne - di - ci - mus te, be - ne - di - ci - mus

pp *R*
te, a - do - ra - mus te,
te, a - do - ra - mus te,
te, a - do - ra - mus te, *sf* glo -
te, a - do - ra - mus te, glo - ri - fi - ca -

Str. - Orch. *R* *Horns*
pp *f HSSH.* *sf*
te, a - do - ra - mus te, glo - ri - fi - ca -

[illegible][illegible]

48242

[illegible]

This musical score is for the 'Gloria in excelsis Deo' by Franz Schubert, specifically the section marked 'Gloria'. It is a vocal score with piano accompaniment. The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano. The key signature is D major (two sharps: F# and C#), and the time signature is common time (C). The tempo is marked 'Allegretto'.

The vocal parts enter with the lyrics: "te, glo - ri - fi - ca - - mus te, glo - -". The piano accompaniment provides a rhythmic and harmonic foundation, featuring arpeggiated chords and moving lines in both hands. The score includes dynamic markings such as *sf* (sforzando) and *ff* (fortissimo), and a *Tutti* marking. The notation includes various musical symbols like notes, rests, bar lines, and slurs.

ri - fi - ca - mus te.

ri - fi - ca - mus te.

ri - fi - ca - mus te.

ri - fi - ca - mus te.

sf *sf* *ff* *sf* *sf* *p*

Meno allegro.

*cantabile**Clar.*

S2

*Clar., Hssn.**p*

First system of musical notation, piano accompaniment for Clarinet and Horns. The music is in 4/4 time, with a key signature of one flat (B-flat). The tempo is 'Meno allegro' and the mood is 'cantabile'. The piano part features a melodic line in the right hand and a harmonic line in the left hand, both marked with a piano (*p*) dynamic.

Second system of musical notation, continuing the piano accompaniment for Clarinet and Horns. The melodic line in the right hand continues with a series of eighth and sixteenth notes, while the left hand provides a steady harmonic accompaniment.

S3

Third system of musical notation, featuring vocal entries for Soprano 1 (S1) and Soprano 2 (S2). The lyrics are: "Gra - ti-as a - - gi-mus". The vocal parts enter with a melodic line, while the piano accompaniment continues.

S3

Fourth system of musical notation, featuring piano accompaniment. The piano part continues with a melodic line in the right hand and a harmonic line in the left hand, marked with a piano (*p*) dynamic.

Fifth system of musical notation, featuring vocal entries for Soprano 1 (S1), Soprano 2 (S2), and Soprano 3 (S3). The lyrics are: "Gra - - ti-as a - - gi-mus ti - bi prop-ter mag-nam glo - ri-am". The vocal parts enter with a melodic line, while the piano accompaniment continues.

*Fl.**Horns**p*

Gra - - ti-as a - - gi-mus

Sixth system of musical notation, featuring piano accompaniment for Flute and Horns. The piano part continues with a melodic line in the right hand and a harmonic line in the left hand, marked with a piano (*p*) dynamic.

T

tu - am.

Soli.

ti - bi.

ti - bi prop - ter mag - nam glo - ri - am tu - am.

p Gra - ti - as a - - - gi - mus ti - bi prop - ter *cresc.*

Chorus.

p Gra - ti - as a - - - gi - mus ti - bi prop - ter *cresc.*

p Gra - ti - as *cresc.*

p Gra - ti - as *cresc.*

T

p *cresc.*

mag - nam glo - - - ri - am tu - am,

mag - nam glo - - - ri - am tu - am,

a - - - gi - mus ti - bi prop - ter mag - nam glo - ri - am tu - am,

a - - - gi - mus ti - bi prop - ter mag - nam glo - ri - am tu - am,

do - mine De - us,
do - mine De - us,
do - mine De - us,
do - mine De - us,

Tempo I.

f

f Rex coe - les - tis, De - us,
f Rex coe - les - tis, De - us,
f Rex coe - les - tis, De - us,
f Rex coe - les - tis, De - us,

f

ff pa - ter om - ni - po - tens.
ff pa - ter om - ni - po - tens.
ff pa - ter om - ni - po - tens.
ff pa - ter om - ni - po - tens.

ff Full Orch. with Trombones
sf

Soli.

Chorus.

V *p cresc.* Je - su Chri - ste, *ff* do - mine De-us,

p cresc. Je - su Chri - ste, *ff* do - mine

p cresc. Je - su Chri - ste, *ff* do - mine De-us,

p cresc. Je - su Chri - ste, *ff* do - mine

cresc. *ff* *Ob.* *Fl.*

sf a - gnus De-i, fi - lius pa -

De - us, *sf* fi - lius pa -

a - gnus De-i, fi - lius pa -

De - us, fi - lius pa -

sf *sf*

dimin. p - tris.

dimin. p - tris.

dimin. p - tris.

dimin. p - tris.

sf *sf* *sf* *sf* *sf* *W. w.*

Larghetto.

V²

Soli.

Larghetto.

V²

Fl.

Clar., Bn., Horn.

cresc.

p.

p dolce

cresc.

Ob.

*

Qui tol - lis,

Qui tol - lis, qui tol - lis pec - ca - - - ta, pec -

Qui tol - lis, qui tol - lis, qui tol - lis pec -

Qui tol - lis, qui tol - lis pec -

p

pp < >

p

Str. Orch.

mi - se - re - re no - bis,

ca - - - ta mun - di,

mi - se - re - re

ca - - - ta mun - di,

mi - se - re - re no - bis,

ca - ta, pec - ca - ta mun - di,

Cl.

cresc.

Bssn.

p

Bssn.

Clar.

W

qui tol-lis, qui tol-lis pec-
no - bis, qui tol-lis, qui tol-lis
qui tol-lis, qui tol-lis,
qui tol-lis, qui tol-lis,

Chorus.

cresc. Mi - se - re - re no - bis,
cresc. Mi - se - re - re no - bis,
cresc. Mi - se - re - re no - bis,
cresc. Mi - se - re - re no - bis,

W. w. Clar.
cresc. *cresc.* *p* *cresc.*

ca - ta mun-di, pec - ca - ta mun - di,
pec-ca - ta mun-di, pec - ca - ta mun - di,
qui tol - lis pec - ca - ta mun - di,
qui tol - lis pec - ca - ta mun - di,

f *p* *cresc.* *p cresc.* Oh II
Horns

Chorus.

X

f qui tol-lis, qui tol-lis pec-ca-ta, pec-ca-ta

cresc. qui tol-lis, qui tol-lis pec-ca-ta

f qui tol-lis pec-ca-ta, pec-ca-ta

cresc. f qui tol-lis, qui tol-lis pec-ca-ta, pec-ca-ta

X

f

ff *Tutti*

sus-ci-pe de-pre-ca-ti-o-nem

sus-ci-pe de-pre-ca-ti-o-nem

sus-ci-pe

mun-di,

mun-di,

mun-di,

mun-di,

Clar.

Ob.

Fl.

p

cresc.

espressivo

sus - - - ci -

nostram,

nostram,

de - pre - ca - ti - o - nem no - - - stram,

pp sus - - ci - pe de - pre - ca - ti - o - - nem no-stram,

mp sus - - ci - pe de - pre - ca - ti - o - - nem no-stram,

mp sus - - ci - pe de - pre - ca - ti - o - - nem no-stram,

pp sus - - ci - pe de - pre - ca - ti - o - - nem no-stram,

pp sus - - ci - pe de - pre - ca - ti - o - - nem no-stram,

Hssn. pp

cl.

pe — de - pre - ca - ti - o - nem no - stram, sus - - - ci - pe de - pre -

cresc.

sus - - ci - pe, sus - - ci - pe

cresc.

sus - - ci - pe, sus - ci - pe de - pre - ca -

cresc.

sus - - - ci - pe de - - pre - ca -

Ob.

Fl.

ca - ti - o - nem no - stram, **Y**

de-pre-ca - ti - o - nem no - stram,

ti - o - nem no - stram,

- ti - o - nem no - stram,

qui se-des ad dex-te - ram

qui se-des ad dex-te - ram

qui se-des ad dex-te - ram

qui se-des ad dex-te - ram

Tpt. **Y**

f *sf* *Tutti*

pa - tris, *pp* mi - se - re - re

pa - tris, *pp* mi - se - re - re

pa - tris, *pp* mi - se - re - re

pa - tris, *pp* mi - se - re - re

Str-Orch. *dim.* *pp*

no - - - bis, mi - se - re - re, *p*

no - - - bis, *p* no - -

no - - - bis, *p* no - -

no - - - bis, *p* qui

- bis, *f* - bis, qui se - des ad dex - te - ram pa - tris,

- bis, qui se - des ad dex - te - ram pa - tris, *f*

f *p ff rpt.* *f* *p* *Ob.*

The musical score is for a vocal and instrumental work. It features a vocal line with lyrics in Latin and French, and an instrumental accompaniment for Horns, Tpt. (Trumpet), and Fl. (Flute). The score is written in G major (one sharp) and 4/4 time. The vocal line includes a solo part and a choral part. The instrumental parts include a Horn part, a Trumpet part, and a Flute part. The score is divided into two systems. The first system contains the vocal line and the instrumental accompaniment. The second system contains the vocal line and the instrumental accompaniment. The score is written in a standard musical notation with a key signature of one sharp and a time signature of 4/4. The lyrics are in Latin and French. The score is for a vocal and instrumental work.

System 1:

- Vocal Line:**
 - mi - se - re - re no - bis,
 - no - bis, mi - se - re - re no - bis,
 - bis, mi - se - re - re no - bis,
 - mi - se - re - re, mi - se - re - re no - bis,
 - se - des ad dex - te - ram pa - tris,
 - qui se - des ad dex -
 - no -
- Instrumental Accompaniment:**
 - Horns:** (First system)
 - Tpt. (Trumpet):** (First system)
 - Fl. (Flute):** (First system)

System 2:

- Vocal Line:**
 - qui se - des ad dex - te - ram a - tris,
 - mi - se -
- Instrumental Accompaniment:**
 - Horns:** (Second system)
 - Tpt. (Trumpet):** (Second system)
 - Fl. (Flute):** (Second system)

Dynamic Markings: *p* (piano), *crese.* (crescendo).

Rehearsal Markers: **Aa** (first system), **Aa** (second system).

cresc. - te-ram pa-tris, *cresc.* mi-se-re-re no-bis, *f* mi-se-re-re *sf*

- re no-bis, *cresc.* mi-se-re-re no-bis, *f* mi-se-re-re

re - re no-bis, *cresc.* mi-se-re-re

cresc. *f* *sf* *ff*

Bb

O! mi-se-re-re no-bis,

p re no-bis, *p* re no-bis, *p* re no-bis, *p* O! mi-se-re-re

p re no-bis, *p* O! mi-se-re-re

ob. **Bb** *p dim.* *cresc. poco*

Allegro maestoso.

Piano introduction in D major, 4/4 time. The score features a piano (p) and keyboard (K-dr.) part with a strong, rhythmic accompaniment. The full orchestra (ff Full Orch.) joins in with a powerful, sustained chord in the right hand and a rhythmic pattern in the left hand.

Cc

f Quo-ni-am tu so-lus sanctus, *p*

Vocal and piano accompaniment for the first phrase. The vocal part (Soprano, Alto, Tenor, Bass) enters with a strong, sustained note. The piano accompaniment features a rhythmic pattern in the right hand and a sustained chord in the left hand.

Quo-ni-am tu so-lus do-minus,

Vocal and piano accompaniment for the second phrase. The vocal part enters with a strong, sustained note. The piano accompaniment features a rhythmic pattern in the right hand and a sustained chord in the left hand.

Dd

f quo-ni-am tu so-lus al-
f Quo-ni-am tu, tu so-lus, so-lus al-
f quo-ni-am tu so-lus, so-lus, so-lus al-
 Quo-ni-am tu so-lus, tu so-lus, so-lus al-

Vocal and piano accompaniment for the third phrase. The vocal part enters with a strong, sustained note. The piano accompaniment features a rhythmic pattern in the right hand and a sustained chord in the left hand.

Dd

Piano accompaniment for the third phrase. The piano part features a rhythmic pattern in the right hand and a sustained chord in the left hand.

tis - - - - - si-mus, Je - - su Christe,

tis - - - - - si-mus, Je - - su Christe,

tis - - - - - si-mus, Je - - su Christe,

tis - - - - - si-mus, Je - - su Christe,

Ee *ff* cum San - cto Spi - ri-tu in glo-ri-a Dei - i Pa - tris A - -

ff cum San - cto Spi - ri-tu in glo-ri-a Dei - i Pa - tris A - -

ff cum San - cto Spi - ri-tu in glo-ri-a Dei - i Pa - tris A - -

ff cum San - cto Spi - ri-tu in glo-ri-a Dei - i Pa - tris A - -

Ee *ff with Trb.* *sf* *sf* *sf* *sf* *ff*

p *ff* - men, in glo-ri-a Dei - i Pa - - - tris A - -

p *ff* - men, in glo-ri-a Dei - i Pa - - - tris A - -

p *ff* - men, in glo-ri-a Dei - i Pa - - - tris A - -

p *ff* - men, in glo-ri-a Dei - i Pa - - - tris A - -

p *ff* *Horns, Bssn.*

men,
men,
men,
in glo-ri-a De-i Pa-tris, A -

Allegro ma non troppo e ben marcato.

ff Full Orch. with Trb.s

in glo-ri-a De-i Pa-tris, A -

men, a - men, a - men, a -

in glo-ri-a De-i Pa-tris, A - men, a -

men, a - men, a - men, a - men, a - men,

men, a - men, a - men, a - men, a - men,

Ff in glo-ri-a De-i Pa-tris, A - men, a -

men, a - men, a - men, a - men, a - men,

Ff in glo-ri-a De-i Pa-tris, A - men, a -

ri-a De-i Pa - tris, A - men, a - men, a - men, a - men, a - men, a - men, in glo

sf

men, a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men, in glo

Gg

sf

a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men, a - men, in

f

sf

men, a - men, a -

glo - ri - a De - i Pa - tris, A - men,

men, a - men, a - men,

a - men, a - men, a - men, a - men,

Hh

men, a - men, in

a - men, a - men, a - men, a -

a - men, a - men, in glo - ri - a De - i

a - men, a - men, a - men, a - men, in glo - ri - a

glo - ri - a De - i Pa - tris, A -

men, a - men, a - men, a - men, a -

Pa - tris, A - men, a - men, a -

De - i Pa - tris, A - men, a - men, in glo -

Ii

men, a - men, in glo -

men, a - men, a - men, a - men, a -

men, a - men, a - men, a - men, a - men,

- ri - a De - i Pa - tris, A - - men, a - men,

Ii *sf*

- ri - a De - i Pa - tris, A - - men, a - men,

men, in glo -

a - men, in

a - - men, a - - men, a -

sf *sf* *sf*

Kk

a - men, a - men, in

- ri - a De - i Pa - tris, A - men, a - men, a - men,

glo - - ri - a De - i Pa - tris, A - - - men, a -

men, a - men, in glo -

Kk *sf*

glo - ri - a De - i Pa - tris, A - men, a -
 a - men, a - men, in glo - ri - a De - i Pa - tris, A - men, a -
 - men, a - - men, in glo - ri - a De - i Pa - tris, A - men, a -
 - ri - a De - i Pa - tris, A - men, a - men,

Tenor.

Chorus.

p In glo -
 men, a - - men.
 men, a - - men.
 men, a - - men.
 a - men, a - - men.

p *Hssn.*

Ll **Soprano.**

Alto. In glo - ri - a De - i Pa - tris, A - -
 In glo - ri - a De - i Pa - tris, A - -
 - ri - a De - i Pa - tris, A - -
Bass. In glo - ri - a De - i Pa - tris,
 Cum san - cto Spi - ri - tu

Ll **Clar.** *p* *Ob.* *p*

Soli.

Chorus.

men, a - men, a -

men, a - men, a -

men, a - men, a -

a - men, a - men, a -

Tenor. *p*
Cum san - - - - - eto Spi - ri -

Str.-Orch.

Fl.

W.-w.

Mm

men.

men.

men.

men.

men.

f in glo -

f in glo -

f tu in glo -

f in glo - ri - a, in

Mm

f K-dr.

Cello

(Fl.) Viola

(Ob.) Viol. II.

(Fl.) Viol. I.

Chorus.

ri - a, in *Nn*

ri - a, in glo - ri - a De - i

ri - a, in glo - ri - a, in glo -

glo - ri - a De - i Pa - tris, cum san - cto

(ob.) *f Nn*

Trb. Full Orch.

glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - tris, A -

Pa - tris, A - men, a - men, a - men, a -

ri - a, in glo -

Spi - ri - tu in glo - ri - a De - i Pa - tris, A -

men, a - men, a -

ri - a De - i Pa - tris, A -

Soli.

Chorus.

men, a - men, a -

men, a - men, a -

men, a - men, a -

a - men, a - men, a -

Tenor. *p*

Cum san - - cto Spi - ri -

Str.-Orch.

Fl.

W.-w.

Mm

men.

men.

men.

men.

men.

in glo -

in glo -

tu in glo -

Mm in glo -

ri-a, in

f *K-dr.*

Cello

(Fl.) Viola

(Ob.) Viol. II.

(Fl.) Viol. I.

ri - a, in glo - ri - a De - i Pa - tris, cum san - cto

(ob.) *f* Nn

Trb. *Full Orch.*

glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - tris, A -

Pa - tris, A - men, a - men, a - men, a -

ri - a, in glo - ri - a De - i Pa - tris, A -

Spi - ri - tu in glo - ri - a De - i Pa - tris, A -

men, a - men, a -

ri - a De - i Pa - tris, A -

Poco più allegro.

Oo

Soli.

Chorus.

A - - - men,
 A - - - men, in glo-ri-a De-i—
 A - men, a - - - men,
 A - men, a - men, a - men, a - - -
 men.
 men.
 men.
 men.
 Quo - ni-am tu,
 Poco più allegro. Oo Horns, Tpt.
 ff p Hssn. staccato

in glo-ri-a De-i Pa - - - tris,
 Pa - - - tris, A - men, a - men, a - men, a - men,
 a - men, a - - - men, a - men,
 - - - men, a - - - men,
 Quo -
 tu so - lus, tu so - lus san - - - ctus,
 staccato

A - - - men, a - - - men, a - - -
 a - - - - - men, in
 in glo-ri-a De-i Pa - - tris, Pa - tris, A - men, a -
 Qu - ni-am
 - ni-am tu, tu so - lus, tu

staccato *stacc.* *viol. Pp*

- - - men, in glo-ri-a Pa - -
 glo - ri - a De - i Pa - - tris, A - men,
 Pa - - - tris, A - men, a - - men, in
 - men, a - - men, in *p* glo-ri-a De - i
 Qu - - - ni-am tu
 tu so - lus Do - - mi - nus,
 so - - - lus san - - - etus,
 quo - ni -

in glo-ri-a De-i
glo-ri-a De-i Pa - tris,
Pa - tris, A - men, a - men,
so - lus al - tis - si - mus, Je - su Chri - ste,
tu so - lus al - tis - si - mus, Je - su Chri - ste,
tu so - lus al - tis - si - mus, Je - su Chri - ste,
am tu so - lus al - tis - si - mus, Je - su Chri - ste,

- tris, A - men, a - men, a - men.
Pa - tris, A - men.
A - men, a - men, a - men, a - men, a - men.
a - men.
cum san - cto Spi - ri - tu in glo - ri - a De - i Pa - tris, *cresc.*
cum san - cto Spi - ri - tu in glo - ri - a De - i Pa - tris, *cresc.*
cum san - cto Spi - ri - tu in glo - ri - a De - i Pa - tris, *cresc.*
cum san - cto Spi - ri - tu in glo - ri - a De - i Pa - tris, *cresc.*

Chorus.

Qq *sf sf*

A-men, in glo - ri-a De - i Pa - tris,

A-men, in glo - ri-a

A-men, in glo - ri-a

A-men, in glo - ri-a

Qq *f Full Orch.*

A - - - - - men, a - men, a -

De - i Pa - tris, A - - - - - men, a - men, a -

De - i Pa - tris, A - - - - - men, a - men, a -

De - i Pa - tris, A - - - - - men, a - men,

Rr

- - men, a - - - - - men,

- - men, a - - - - - men, a - - - - - men,

- - men, a - - - - - men, a - - - - - men,

a - men, a - - - - - men,

Rr

[illegible][illegible]

[illegible]

a - - men.
 a - - men.
 a - - men.
 a - - men.
 - men, a - - men, a - -
 - men, a - - men, a - -
 - men, a - - men, a - -
 - men, a - - men, a - -

f
non legato

Trb.

Chorus.

Presto.

men. Glo - ri - a
 men. Glo - ri - a in ex-cel-sis
 men. Glo - ri - a in ex-cel-sis De - - - o,
 men.

Presto.

Horns
Tt
Tpt.
Fl., Ob.

in excel - sis, in ex - cel - sis, in excel - sis, in ex -
 De - o, in excel - sis,
 glo - ri - a, glo - ri - a in excel - sis De - o,
 Glo - ri - a, glo - ri - a in excel - sis De - o, in excel - sis, in ex -

Uu
 cel - sis De - o,
 in ex - cel - sis De - o,
 in ex - cel - sis, in ex - cel - sis De - o,
 cel - sis De - o,

Uu
 sf

Vv *ff*
 glori - a, glo - ri - a in excel - sis De - o, glo -
 glori - a, glo - ri - a in excel - sis De - o, glo -
 glori - a, glo - ri - a in excel - sis De - o, glo -
 glori - a, glo - ri - a in excel - sis De - o, glo -
 Vv *ff*

Ww

- ri-a, glo - - - - - ri-a, gloria,

- ri-a, glo - - - - - ri-a, gloria,

- ri-a, glo - - - - - ri-a, glo - ri-a,

- ri-a, glo - - - - - ri-a, glo - ri-a,

glori-a in ex-cel-sis De - - - - - o,

glori-a in ex-cel-sis De - - - - - o,

glori-a in ex-cel-sis De - - - - - o,

glori-a in ex-cel-sis De - - - - - o,

glo - ri-a, glori-a, glo - ri-a.

glo - ri-a, glori-a, glo - ri-a.

glo - ri-a, glori-a, glo - ri-a.

glo - ri-a, glori-a, glo - ri-a.

Allegro ma non troppo.

Soprano.
Alto.
Tenor.
Bass.

Chorus.

Cre - do,
 Cre - do, cre - do in u - num,

Allegro ma non troppo.

Piano.

Full Orch.
ff

Cre - do, cre - do in u - num De - um, in
 Cre - do in u - num De - um,
 ere - do in u - num, u - num De - um, ere - do in u - num,
 u - num De - um, in u - num De - um, in u - num De - um, in

u - num, u - num De - um, pa - trem,
 ere - do in u - num De - um, pa - trem,
 u - num, u - num De - um, pa - trem,
 u - num, u - num De - um, pa - trem,

sf *sf* *sf* *p*

A *p cresc.*
 pa-trem, pa- - - trem om- - - - ni - po -
p cresc.
 pa-trem, pa- - - trem om- - - - ni - po -
p cresc.
 pa-trem, pa- - - trem om- - - - ni - po -
p cresc.
 pa-trem, pa- - - trem om- - - - ni-po-ten - tem, fa -

A *w.-w. cresc.*
sf sf sf

B *sf*
 ten - - - - - tem, fa - cto - rem
sf
 ten - - - - - tem, fa -
sf
 ten - - - - - tem, fa - cto - rem
sf
 cto - rem cœ-li, cœ - li et ter-ræ, fa -

ff Full Orch. sf sf sf sf

sf
 cœ - li, cœ - li et ter-ræ, vi - si - bi - li-um
sf
 cto-rem cœ - li et ter-ræ, cœ - li et ter-ræ, vi - si - bi - li-um
sf
 cœ - li, fa - cto-rem cœ - li et ter-ræ, vi - si - bi - li-um
sf
 cto-rem cœ - li, cœ - li et ter-ræ, vi - si - bi - li-um

sf sf sf

om-ni-um et, et in-vi-si-bi-li-um.

om-ni-um et, et in-vi-si-bi-li-um.

om-ni-um et, et in-vi-si-bi-li-um.

om-ni-um et, et in-vi-si-bi-li-um.

Cre - do, - do,

Cre - do, cre - do in u - num,

Cre - do, cre - do in u - num do - mi - num, in

W. - w.

cre - do in u - num do - mi - num, in u - num,

Cre - do in u - num do - mi - num, in u - num,

cre - do in u - num do - mi - num, in u - num,

u - num do - mi - num, u - num do - mi - num, in u - num,

ff Full Orch.

u - num do - - - minum Je - sum Chri-stum, fi - lium De - i,

u - num do - - - minum Je - sum Chri-stum, fi - lium De - i,

u - num do - - - minum Je - sum Chri-stum, fi - li-um

u - num do - - - minum Je - sum Chri-stum, fi - li-um, fi - lium De - i,

De - i u - ni - ge - ni - tum, et, et ex pa - - tre na -

De - i u - ni - ge - ni - tum, et, et ex pa - - tre na -

De - i u - ni - ge - ni - tum, et, et ex pa - - tre na -

De - i u - ni - ge - ni - tum, et, et ex pa - - tre na -

- tum an - te om - ni - a, om - ni - a sæ - - cu - la,

- tum an - te om - ni - a sæ - cu - la,

- tum an - te, an - te om - ni - a sæ - cu - la,

- tum an - te, an - te om - ni - a sæ - - - - cu - la,

pp *Bssn.* *Str.-Orch.* *pp* *cresc.*

E

De-um de De-o, lu-men de

De-um de De-o, lu-men de lu-mi-ne, de lu-mi-ne,

De-um de De-o, lu-men de lu-mi-ne,

De-um de De-o, lu-men de lumi-ne, De - - - um,

E

Full Orch. *ff*

lu-mi-ne, De - - um ve-rum de De-o ve-ro, ge-nitum,

De-um, De-um ve-rum de De-o ve-ro, ge-nitum,

De-um ve-rum, De-um ve-rum de De-o ve-ro, ge-nitum,

De-um ve-rum, De-um ve-rum de De-o ve-ro, ge-nitum, non

Hssn.

F

non fa-ctum, *ff* con-sub-stan-ti-

non fa-ctum, *ff* con-sub-stan-ti-a-lem pa-tri, per quem om-ni-a fa-cta

fa-ctum, *Fl., Ob.* *Clar.* *sf*

F

a - - - - - lem pa - tri, per quem om - ni - a fa - cta sunt, per quem, -
 sunt, per quem, - - - - - per quem om - - - - - ni - a fa - - - - - cta
 con - sub - stan - ti - a - lem, con - substan - ti -
 con - sub - stan - ti - a - - - - - lem pa - tri, per quem om - ni - a fa - cta
 - - - - - per quem om - - - - - ni - a fa - - - - - cta, om - ni - a fa - cta
 sunt, con - sub - stan - ti - a - - - - - lem pa - tri, per quem
 a - - - - - lem pa - tri, per quem om - ni - a fa - cta, fa - cta, om -
 Full Orch.
 sunt, om - - - - - ni - a fa - cta sunt, om - - - - - ni - a fa - cta sunt.
 sunt, om - ni - a, om - ni - a fa - cta sunt, om - ni - a, om - ni - a fa - cta sunt.
 om - ni - a fa - cta sunt, om - - - - - ni - a fa - cta, om - ni - a fa - cta sunt.
 - ni - a fa - cta sunt, om - - - - - ni - a fa - cta sunt, fa - cta sunt.
 diminuendo
 Bn., Basses

H *p* Qui pro - pter nos ho - mi-nes,
p Qui pro - pter nos ho - mi-nes,
p Qui pro - pter nos ho - mi-nes,
H *p* Qui pro - pter nos ho - mi-nes,

Clar. *Fl.* *Bssn.* *Fl.*

cresc. *p* et propter no - -stram sa - lu - tem, **I**
cresc. *p* et propter no - -stram sa - lu - tem,
cresc. *p* et propter no - -stram sa - lu - tem, *f*
cresc. *p* et propter no - -stram sa - lu - tem, *f*
cresc. *p* et propter no - -stram sa - lu - tem, *f*

cresc. *p w. - w.* *cresc.* *f*

f *sf* *p* de - -scen-dit de cœ - -lis, qui
sf *p* qui pro - -pter nos ho - mi-nes,
sf *p* scen-dit de cœ-lis, qui pro - pter nos ho - mi-nes,
sf *p* scen - dit de cœ-lis, qui pro - -pter nos ho - mi-nes,

sf *p* *Horns, Tpt.* *p*

60

Et incarnatus.
Adagio.

K²

Soll.

p dimin. mezza voce

Et, et in-car-na-tus est de Spi-ri-tu

Adagio.

K²

Fl.

*p**dimin.*

Viola

*pp**mezza voce*

Et in-car-

San-cto ex Ma-ri-a Vir-gi-ne,

Clar., Bssn.

*a few Violins**pp**mezza voce*

Et in-car-na-tus est

na-tus est de Spi-ri-tu

mezza voce

Et in-car-

Fl.

Red.

*

2 V'cellos

de Spi - ri - tu San - - - cto
 San - - - cto ex Ma - ri - - a
mezza voce
 et in - car - na - - tus est
 na - - - tus est de Spi - - ri - tu

sempre pp

ex Ma-ri-a, Vir-gi-ne, de Spi-ri-tu San-cto ex Ma-ri-a, ex Ma-ri-a

The image shows a page from a musical score for 'Ave Maria' by Franz Schubert. The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The lyrics are in Latin: 'ri - a Vir - gi - ne, Vir - ex Ma - ri - a, Ma - ri - a Vir - ri - a Vir - gi - ne, Vir -'. The piano accompaniment features a prominent melody in the right hand, often marked 'Fl.' (Flute), and a supporting bass line in the left hand. The score is presented in a clear, professional layout with standard musical notation and lyrics.

Soli.

Chorus.

L

pp Et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne,

pp Et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne,

pp Et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne,

pp Et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne,

L

Reo.

Andante.

et, et Ho - mo fa - - ctus

Andante.

Fl.

cresc.

ff

f

Horns

Str. Orch., Horns

M

est, Ho - - mo

Ho - - mo fa - - ctus est, Ho - - mo,

Ho - - mo fa - - ctus est, Ho - - mo,

Ho-mo, Ho - - mo fa - - ctus est, Ho - - mo,

Ho-mo, Ho - - mo fa - - ctus est, Ho - - mo,

M
Ob.

fa - - ctus est, Ho - - mo fa - - ctus

Ho - - mo fa - - ctus est.

Ho - - mo fa - - ctus est.

Ho - - mo fa - - ctus est.

Ho - - mo fa - - ctus est.

cresc.

Adagio espressivo.

First system of the musical score. It includes vocal staves with lyrics and a piano accompaniment. The tempo is marked 'Adagio espressivo.'.

Vocal parts lyrics: Cru-ci - fi - xus, est. Cru-ci - fi - xus e - ti - am pro

Adagio espressivo.

Second system of the musical score, primarily for the piano. It includes dynamic markings such as *f*, *sf*, *f*, and *p*. The tempo remains 'Adagio espressivo.'.

Str.-w. *f* *f* *f* *sf* *f* *p* *sf*

Third system of the musical score. It continues the vocal and piano parts. The piano part features a dense, rhythmic accompaniment.

Vocal parts lyrics: Cru-ci - fi - xus, cru-ci - fi - xus e - ti - am pro no - bis, pro no - bis, e - ti - am pro Cru - ci - fi - xus e - ti - am pro

Fourth system of the musical score. It continues the vocal and piano parts. The piano part features a dense, rhythmic accompaniment. The system concludes with a *cresc.* marking.

Vocal parts lyrics: cru-ci - fi - xus e - ti - am pro no - bis, cru-ci - fi - xus e - ti - am pro no - bis, cru - ci - fi - xus e - ti - am pro no - bis, cru-ci - fi - xus e - ti - am pro

cresc. *cresc.* *cresc.* *cresc.*

Soli.

Chorus.

N

pp

p

no - bis, pro no - bis, pas -

no - bis, pro no - bis,

no - bis, pro no - bis,

no - bis, pro no - bis,

sub Pon - ti - o Pi - la - to pas -

pro no - bis, pro no - bis, sub Pon - ti - o Pi - la - to pas -

pro no - bis, pro no - bis, sub Pon - ti - o Pi - la - to pas -

pro no - bis, pro no - bis, sub Pon - ti - o Pi - la - to pas -

N

dimin.

pp

f

sf

sf

cresc.

cresc.

f

p

- sus, pas - sus, et se -

pas - sus, et se -

pas - sus, et se -

pas - sus, et se -

- sus,

- sus,

- sus,

- sus,

- sus, *Hssn.*

cresc.

f

p

0 *cresc.*
 pul - tus est,
cresc.
 pul - tus est, pas - - - sus,
cresc.
 pul - tus est, pas -
cresc.
 pul - tus est,
cresc.
 sub Pon-ti-o Pi-la - to pas - - - sus, pas -
cresc.
 sub Pon-ti-o Pi-la - to pas - - - sus, pas -
cresc.
 sub Pon-ti-o Pi-la - to pas - - - sus, pas -
cresc.
 sub Pon-ti-o Pi-la - to pas - - - sus, pas -
 0 *Ob.*
cresc.

sus,
 pas - - - sus,
 sus, pas - - - sus, et se -
 sus, pas - - - sus, et se -
 sus, pas - - - sus, et se -
 sus, pas - - - sus, et se -
 sus, pas - - - sus, et se -
 sus, pas - - - sus, et se -

P

pas - sus.

pas - sus.

sub Pon-ti - o Pi -

dimin. *pp*
pul - tus est, et, et se - pul - tus est,

dimin. *pp*
pul - tus est, et, et se - pul - tus est,

dimin. *pp*
pul - tus est, et, et se - pul - tus est,

dimin. *pp*
pul - tus est, et, et se - pul - tus est,

dimin. *pp*
pul - tus est, et, et se - pul - tus est,

Fl. Hssn. *pp* *poco cresc.*

pas - sus.

la - to pas - sus.

p *dimin.* *pp*
et se - pul - tus est.

p *dimin.* *pp*
et se - pul - tus est.

p *dimin.* *pp*
et se - pul - tus est.

p *dimin.* *pp*
et se - pul - tus est.

Ob. *Str. Orch.* *p* *dimin.* *pp più dimin.* *pp*

Q Et resurrexit.**Allegro.****Chorus.**

...ter-ti-a di-e se-cun - dum scri- ptu-ras.

...ter-ti-a di-e se-cun - dum scri- ptu-ras.

Et resur-re-xit ter - ti-a di-e se-cun - dum scri- ptu-ras.

...ter-ti-a di-e se-cun - dum scri- ptu-ras.

Q Allegro.**R Allegro molto.**

Et a - - scen - - dit in

Et a - scen - - dit, a - scen - dit in

Et a - - scen - - dit in coe - - lum, in

Et a - scen - - dit in coe - - lum, a - scen -

R Allegro molto.*Ob.**Fl.**sempre piu f**Fissn.*

coe - - lum,

coe - - lum,

coe - - lum,

- - dit in coe - - lum,

*Tutti**ff*

S

se - - det ad dex - - te - ram,

se - - det ad dex - - te - ram Pa - - tris, ad

se - - det ad dex - - te - ram Pa - tris, ad

se - - det ad dex - - te - ram

S

dex - - te - ram Pa - tris,

dex - - te - ram Pa - tris,

dex - - te - ram Pa - tris,

Pa - tris, ad — dex - - te - ram Pa - tris,

T

et

et i - - terum ven -

et, et i - terum, et

et

T

i - te-rum ven - tu - rus est cum glo - ri - a, cum
 tu - - rus, ven - tu - rus est cum glo - ri - a, cum glo - ri - a,
 i - te-rum ven - tu - rus est cum glo - ri - a, cum glo - ri - a,
 i - te - rum ven - tu - rus est cum glo - ri - a, cum glo - ri - a,

U
 glo - ri - a, ju - - di - ca - re,
 ju - di - ca - re,
 ju - - di - ca - re,
 ju - - di - ca - re,

Tromb. U
 ju - - di - ca - re
 ju - - di - ca - re
 ju - - di - ca - re
 ju - - di - ca - re
 ju - - di - ca - re
 Full Orch. sf

vi - vos, vi - vos, vi - vos et mor-tu-os:

vi - vos, vi - vos, vi - vos et mor - tu-os:

vi - vos, vi - vos, vi - vos et mor - tu-os:

vi - vos, vi - vos, vi - vos et mor - tu-os:

Viola

Ob. *Fl.* *Ob.* *trsn.* *cresc.*

cu - jus, cu - jus

cu-jus re - gni,

Str.-Orch. *W.-w. Horns*

cu-jus re - gni non e - - rit

re - gni,

cu-jus re - gni non e - - rit fi - nis, non e - - rit

cu - jus

W

fi - nis, cu - jus re - gni non e - rit fi - nis,

cu - jus re - gni non

fi - nis, cu - jus re - gni non e - rit, non e - rit fi - nis,

re - gni non e - rit, non e - rit fi - nis, cu - jus

sf Full Orch.

W

non, non, cu - jus re - gni non e - rit, non

e - rit fi - nis, cu - jus re - gni non e - rit, non

cu - jus re - gni, cu - jus re - gni non

re - gni non e - rit, non e - rit fi - nis, non e - rit, non

e - rit fi - nis, non, non, non,

e - rit fi - nis, non, non,

e - rit fi - nis, non, non,

e - rit fi - nis, non, non,

e - rit fi - nis, non, non,

Allegro ma non troppo.

ff non. **X** Do -

non. Cre-do, ere-do in Spi - ri-tum Sanctum,

non. Cre - do, ere - do,

ff *Tutti* *f* *sf* *sf* *Hssn.* *Trp.*

- mi-num et vi-vi-fi-can-tem, qui eum pa-tre et fi-li-o

sf qui ex pa-tre fi-li-o-que pro-ce- - dit,

Cre - - do, ere - do, ere-do, ere - - do,

ere - - do, ere - - do,

sf *sf* *sf* *sf*

si-mul a-do-ra-tur et con-glo-ri-fi-ca-tur, qui lo-cu-tus est per Pro -

qui lo - cu - - tus est, lo - cu-tus-est per Pro - phe - tas, per Pro -

ere - - do, ere - - do, ere - do, ere - - do,

ere-do, ere - - do, ere-do, ere - - do,

sf *sf*

[illegible]

o-rum et, et vi-tam ven-tu - ri, ven - tu - ri sæ - cu-li, a - -

o-rum et, et vi-tam ven-tu - ri, ven - tu - ri sæ - cu-li, a - -

o-rum et, et vi-tam ven-tu - ri, ven - tu - ri sæ - cu-li, a - -

o-rum et, et vi-tam ven-tu - ri, ven - tu - ri sæ - cu-li, a - -

Full Orch.

The image shows a page from a musical score for the song "The Song of the Wreckers" by Stephen Foster. The score is written for four voices (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/2. The lyrics are: "The song of the wreckers, the song of the wreckers, the song of the wreckers, the song of the wreckers." The vocal parts are marked with "ff" (fortissimo) and the piano part is marked with "ff". The score is arranged in five systems, with the vocal parts on the top four staves and the piano accompaniment on the bottom staff. The lyrics are written below the vocal staves. The score is a page from a larger work, as indicated by the page number "1" in the bottom right corner.

Allegretto ma non troppo.

Bb

p

et vi-tam ven-tu-ri sæ-

p

A - -

Allegretto ma non troppo.

W.-w., Horns

Bb

Fl., Cl.

(without Viol.)

*cresc.**p*

Bssn.

- cu-li, A - *p* men, a - men, a - men, a -

et vi-tam ven-tu-ri sæ- - cu-li,

- men, a - - - - - men, *p*

A - - - - - men, a -

Cc

cresc.

- men, a - - - - - men, a - - - - - men,

A - - - - - men, a - - - - - men, a - - - - - *cresc.*et vi-tam ven-tu-ri sæ- - - - - cu-li, A - - - - - *cresc.* men,

- men, et

Cc

cresc.

Horn

Horns

men, *cresc. sforz.* et vi - tam ven - tu - ri sæ - - cu - li,
 et vi - tam ven - tu - ri sæ - - cu - li, a - -
cresc. - men, a - - men, a -
cresc. - men, a - - men, a - - men, a -
Ob. Dd
cresc. *f Tpt., K.dr.*

18213

men, a - men, a - men, a - men, et vi - tam ven - tu - ri sæ - cu - li, a - men

Ee

(still without Viol.) Horn, Basset

men, et vi - tam ven - tu - ri sæ - cu - li, a - men, a - men, a - men, a

men, a - men, a - men, a

vi - tam ven - tu - ri sæ - cu - li, a - men, a - men, a - men, a - men, a - men, et vi - tam ven - tu - ri sæ - cu - li, a - men, a - men, a - men, a

men, a - men, a - men, a

[illegible]

vi - tam ven - tu - ri sæ - - cu - li, a - - men, a - men,
 sæ - - cu - li, a - - men, a - - men,
 - men, a - - men, a - - men, a - men, a - men,
 a - men, a - - men, a - - men, a - - men, a - -

Hh
 a - men, a - men, et vi - tam ven -
 a - men, a - men, a - men, a - men,
 a - - - men, a - men, et vi - tam ven - tu - ri sæ - - - cu-li,
 men, et vi - tam ven - tu - ri sæ -

18213

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tu - ri sæ - - - cu-li, a - - - - men,
 vi - tam ven - tu - ri sæ - cu - li a - men, a - - - - men,
 a - - - - men, a - - - - men,
 - - - cu - li, a - - - - men, a - - - - men,

Viol.

Allegro con moto.

Viol. II *pp* *Hssn.* *Viol. I.* *Fl.* *Ob.*

Basses

Chorus.

Soprano. *Tenor.*

Cl. *Ii* *Fl., Ob., Viol. non legato* *cresc.* *Bssn.* *f ff ff ff*

a - - -
 et — vi - tam ven - tu - ri

Altp. - - - - - men, et -

Tenor. et vi - tam ven - tu - ri sæ - cu - li, a -

Bass. sæ - cu - li, a - men, a - men, a - men, a - men,

Fl. Ob. Tpt.

vi - tam ven - tu - ri sæ - cu - li, a - men, a - men,

men, a - men, a - men, a - men, a -

- men, et vi - tam ven - tu - ri

Tutti

a - men, a - men, a - men, et vi - tam ven - tu - ri

- men, a - men, a - men, et

sæ - cu - li, a - men, a - men, a -

Musical score for "Veni, Sancti Spiritus" by Franz Schubert. The score is in G major and 4/4 time. It features a vocal line (Soprano/Alto) and a piano accompaniment. The lyrics are in Latin: "sæ - cu - li, a - men, a - men, et vi - tam ven - tu - ri sæ - cu - li, a - men, a - men, et vi - tam ven - tu - ri". The piano part includes dynamic markings such as *f* (forte) and *sf* (sforzando).

men, a - men, et vi - tam ven - tu - ri... **Ll**

men, a - men, a - men, a - men, et vi - tam ven - tu - ri sæ - - cu - li,

- - - - - men,

sæ - - cu - li, a - - men, a - - men, a - - - -

Ll

a - men, a - men, a - men, a -
 a - men, a - men, a -
 a - men, a -
 - men, a - men, a - men, a -
 - men, a - men, a - men, a -

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men, a -

- men,

men, a - men, a - men, a - men, et vi - tam ven - tu - ri,

men, a - men, et vi - tam

Full Orch.

Trb.

- men, et vi - tam, et vi - tam ven -

ven - tu - ri sæ -

vi - tam, et vi - tam ven - tu - ri sæ -

tu - ri, ven - tu - ri, ven - tu - ri sæ -

ven - tu - ri sæ -

Mm

ff

- cu - li, a - - men, a - - - -

- cu - li, a - - men, a - - - -

- cu - li, a - - men, a - - - -

- cu - li, a - - men, a - - - -

ben marcato

- - men, a - men, a - men, a - men, Nn

- men, a - men, a - men, a - men, et

- men, a - men, a - men, a - men, a -

- men, a - men, a - men, a - men, et vi - tam, Nn

et vi-tam ven-tu - ri, ven-tu - ri sæ - - cu-li, a-men, et vi - tam ven -

vi - tam, et vi - tam ven-tu - ri sæ-cu-li, a-men, et vi - tam ven -

- - - - - men, et vi - tam, et vi - tam ven -

et vi - tam ven -

ff

tu - ri, ven - tu - ri, ven - tu - ri sæ - - - cu - li,

tu - ri, ven - tu - ri, ven - tu - ri sæ - - - cu - li,

tu - ri, ven - tu - ri, ven - tu - ri sæ - - - cu - li,

tu - ri, ven - tu - ri, ven - tu - ri sæ - - - cu - li,

sf *sf* *sf* *ff* *non legato*

a - men, a - - - - - men, a - -

a - men, a - - - - - men, a - -

a - men, a - - - - - men, a - -

a - men, a - - - - - men, a - -

sf *sf* *sf* *ff*

men, a - men, a - men, a - - - - - men,

men, a - men, a - men, a - - - - - men,

men, a - men, a - men, a - - - - - men,

men, a - men, a - men, a - - - - - men,

sf *sf* *sf* *sf* *sf* *sf*

[illegible]

Grave.

- men, a - men, et vi - tam ven - tu - ri, ven - tu - ri

- men, a - men, et vi - tam ven - tu - ri, ven - tu - ri

- men, a - men, et vi - tam ven - tu - ri, ven - tu - ri

- men, a - men, et vi - tam ven - tu - ri, ven - tu - ri

Grave.

ben marcato

18243

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18213

Rr

a - men, a - - - - - men, a - men, a - men,
 a - men, a - - - - - men, a - men, a - men,
 a - men, a - - - - -
 a - men, *pp*
 et vi - tam, et vi - tam, et vi - tam ven - tu - ri
 et vi - tam, et vi - tam, et vi - tam ven - tu - ri
 et vi - tam, et vi - tam, et vi - tam ven - tu - ri
 et vi - tam, et vi - tam, et vi - tam ven - tu - ri
 et vi - tam, et vi - tam, et vi - tam ven - tu - ri

pp *pp* *pp* *pp*

Rr *Horns, Tpt., K. dr.* *Clar.*

a - - - - - men, a -
 a - - - - - men, a - - - - - men, a - men,
 - men, a - men, a - men, a - men, a - men,
 a - - - - - men, a - men,
 sæ - cu - li, a - men, a - men, a - men,
 sæ - cu - li, a - men, a - men, a - men,
 sæ - cu - li, a - men, a - men, a - men,
 sæ - cu - li, a - men, a - men, a - men,

Bssn. *Hasses*

men, a - - - - - men, a - - - - - men,

a - - - - - men, a - - - - - men,

a - - - - - men, a - - - - - men,

a - - - - - men, a - - - - - men,

a - - - - - men, a - - - - - men,

a - - - - - men, a - - - - - men,

a - - - - - men, a - - - - - men,

Ss *Viol. I.* *Fl.* *f*

a - men, a - men,

a - men, a - men,

a - men, a - men,

a - men, a - men,

ff *Tutti* *fp* *Hssn.* *Clar.* *Fl.*

Ss²
pp *a -*

pp *a -*

Fl., Ob.
cresc. *pp* *Ss²*
Viol. *Hasses* *pp Str.-Orch.*

- men.
- men.
pp *a -*
pp *a - men.*
pp *a - men.*
pp *a - men.*
pp *a - men.*
pp *a - men.*
pp *a - men.*

pp *sempre pp* *Tutti*

18218

Sanctus.

Adagio. *Mit Andacht.*
Con devozione.

Clar. II., Viola

Clar. II., Horn II.

p Basses, Bssn. *Vcello.* *Horn III. IV.*

Trb.

Tpt., K. dr.

Soli.

Ss³ Soprano. *p* *cresc.* San - ctus Do - mi - nus, Do - minus De - us

Alto. *p* *cresc.* San - ctus, San - ctus Do - minus, Do - minus De - us

Tenor. *p* *cresc.* San - ctus, Sanctus Do - minus, Do - minus De - us

Bass. *p* *cresc.* San - ctus Do - mi - nus, Do - minus De - us

Ss³ Clar., Horn *cresc.*

Ss⁴ *p* *cresc.* Sa - ba - oth, San - ctus Do - mi - nus,

p *cresc.* Sa - ba - oth, San - ctus Do - mi - nus,

p *cresc.* Sa - ba - oth, San - ctus Do - mi - nus,

p *cresc.* Sa - ba - oth, San - ctus Do - mi - nus,

Ss⁴ Clar., Horn *p* *cresc.*

Trb.

sf *p*
 Do-mi-nus De-us Sa - ba - oth, Sa - ba - oth,
 Do-mi-nus De-us Sa - ba - oth,
 Do-mi-nus De-us Sa - ba - oth, Sa - ba - oth,
 Do-mi-nus De-us Sa - ba - oth, Sa - ba - oth,
sforzato *p* Trb., Tpt., K. dr.

Ss⁵ *mezza voce* *3*
 Sanctus, Sanctus Dominus De - us,
mezza voce *3*
 Sanctus, Sanctus Dominus De - us,
mezza voce *3*
 Sanctus, Sanctus Dominus De - us,
mezza voce *3*
 Sanctus, Sanctus Dominus De - us,
Ss⁵ *3 tenuto* *più dimin.*
sempre più piano *K. dr.*

pp
 De-us Sa - ba - oth.
pp
 De-us Sa - ba - oth.
pp
 De-us Sa - ba - oth.
pp
 De-us Sa - ba - oth.
pp *Viola, Vcllos*

Ss⁶ Allegro pesante.

Ple - ni sunt cœ - li et ter - ra glo - ri - a tu - a, o - san -

Ple - ni sunt cœ - li et

Ss⁶ Allegro pesante.

Viol. I.

sf

- na, o-sanna in ex - celsis, o - san - - - na, o-sanna in ex -

Ple - ni sunt cœ - li et ter - ra glo - ri - a

ter - ra glo - ri - a tu - a, o - san - - na, o-sanna in ex -

cel - sis, o - - san - na in ex - cel - - sis,

tu - a, o - san - - - na, o - san - na in ex -

cel - sis, ple - ni sunt cœ - li et ter - ra glo - ri - a

Ple - ni sunt cœ - li et ter - ra glo - ri - a

ple - - ni sunt cœ - li et ter - ra glo - ri - a

cel - sis, ple - ni sunt cœ - li et ter - ra glo - - ri - a

tu - a, glo - - ri - a tu - a, glo - - ri - a

tu - a, glo - ri - a tu - a, glo - - ri - a

tu - a, ple - ni sunt cœ - li et

tu - a, o - san - -

tu - a, ple - - ni, ple - ni sunt cœ - li et

tu - a, o - san - -

ter - ra glo - - ri - a tu - a, glo - - ri - a

- na, o - san - na in ex - cel - sis, o - san - na in ex -

ter - ra glo - - ri - a tu - a, glo - - ri - a

- na, o - san - na in ex - cel - sis, ple - ni sunt cœ - li et

Ss7 24 6-7

tu - a, glo - - ri - a tu - a.

tu - a, glo - - ri - a tu - a.

tu - a, glo - - ri - a tu - a.

tu - a, glo - - ri - a tu - a.

sf *sf* *ff* (with Trombones)

Ss Presto.

Ss **8** **Presto.**

Viol. I. *Ob.*

Str.-Orch. *ff* *sf* *sf* *sf* *sf* *sf* *sf* *Viol. II.* *sf* *sf* *sf* *sf*

18213

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san - na, o - san - na in ex - cel - sis, o - san - na, o -

san - na in ex - cel - sis, o - san - na, o - san - na, o -

O - san - na, o - san - na in ex -

Vcello., Hssn.

sf sf sf ff sf sf sf sf sf

san - na,

san - na in ex - cel - sis, o - san - na, o - san - na,

cel - sis, o - san - na, o - san - na, o - san - na

O - san - na, o - san - na in ex - cel -

Tpt., K-dr.

Busses

Ss⁹

sf sf sf sf sf sf sf sf sf

o - san - na, o - san - na, o - san - na in ex -

o - san - na, o - san - na, o - sanna in ex - cel -

in ex - cel - sis, o - san - na, o - san - na, o - san na, o -

- sis, o - san - na in ex - cel - sis, o - san -

Full Orch.

sf sf sf sf sf sf sf sf sf

cel - sis, in ex - cel - sis. sis. sis, in ex - cel - sis. san-na in ex - cel - sis, in ex - cel - sis. na, o - san - na in ex - cel - sis.

sf *sf* *molto ten.* *f*

Preludium. (Prelude.)

Ss¹⁰ Sostenuuto ma non troppo.

Fl., Viola (without Viol.)

Vcllo I. II. *p*

Basses, Hsn.

Clar. **Ss¹¹** *sf* *p* *Viol. Solo Fl. I. II.* *p*

Benedictus.

First system of the Benedictus. It features a piano introduction with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 12/8 time signature. The bass staff has a key signature of one sharp (F#) and a 2/4 time signature. The music is marked *cresc.* and *p* (piano). The section is labeled *Horns* at the end.

Tt Chorus. Bass.

First system of the Tt Chorus Bass. It features a vocal line for the Bass and a piano accompaniment. The vocal line is marked *p* and has the lyrics: "Be - ne - di - ctus qui ve - nit in no - mi - ne Domini." The piano accompaniment includes a Clarinet part marked *Clar.* and a Horn part marked *Horn*. The section is marked *cresc.* and *p*.

Second system of the Tt Chorus Bass. It continues the vocal and piano parts. The piano accompaniment includes a Horn part marked *Horns*, a Trumpet part marked *Tpt.*, a Keyboard part marked *K-dr.*, and a Trombone part marked *Trb.*. The section is marked *dolce cantabile* and *p*.

Third system of the Tt Chorus Bass. It continues the vocal and piano parts. The piano accompaniment includes a Clarinet part marked *Clar.* and a Bassoon part marked *Bssn.*. The section is marked *Viol. Solo* and *p*.

First system of the Tt2 section. It features a piano introduction with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 12/8 time signature. The bass staff has a key signature of one sharp (F#) and a 2/4 time signature. The music is marked *espressivo* and *f* (forte).

Second system of the Tt2 section. It continues the piano introduction. The music is marked *cresc.* and *f*. The section is marked *p* at the end.

Soli.

Alto. **Tt³**

Be - ne - di - ctus qui ve - nit, qui ve - nit in no - mine

Bass.

Be - ne - di - ctus qui ve - nit, qui

Horns, Tpt., K-dr., Trb.

p *pp*

Clar., Bsn.

Soli.

Alto.

Domi - ni, in no - mine, no - mine Do - mi - ni,

Bass.

ve - nit in no - mi - ne Domi - ni, in no - mi - ne Do - mi - ni,

Clar.

cresc. *p cantabile*

Soli.

Soprano. **Tt⁴**

Be - ne - di - ctus qui ve - nit, qui ve - nit in no - mi - ne

Alto.

qui ve - nit in

Tenor.

Be - ne - di - ctus qui ve - nit, qui

Bass.

Viol. Solo

cresc. *pp*

Domini, qui ve - nit in no - mine, no - mi - ne
no - mi - ne Do - mi - ni, qui ve - nit in no - mi - ne
ve - nit in no - mi - ne Domi - ni, qui ve - nit, qui,
qui ve - nit, qui ve - nit, qui ve - nit in no - mi - ne

cresc. *mf*

Tt⁵

Do - mi - ni, in no - mi - ne Do - mi - ni, qui
Do - mi - ni, in no - mi - ne Do - mi - ni, qui
qui ve - nit, qui ve - nit, qui ve - nit in
Do - mi - ni, in no - mi - ne Do - mi - ni

mf

Tt⁵

ve - nit in no - mi - ne, no - mi - ne
ve - nit in no - mi - ne
no - mi - ne, no - mi - ne
ni, qui ve - nit in no - mi - ne

mf *p* *cresc.*

ve - nit in no - mi - ne, no - mi - ne
ve - nit in no - mi - ne
no - mi - ne, no - mi - ne
ni, qui ve - nit in no - mi - ne

p *cresc.*

Uu

Soli.

Do - - - mi - ni.

Do - - - mi - ni.

Do - - - mi - ni.

Do - - - mi - ni.

Chorus.

f
In nomi-ne Do-mi-ni,*f*
In nomi-ne Do-mi-ni,*f*
In no-mi-ne Do-mi-ni,*f*
In no-mi-ne Do-mi-ni,

Uu

*sf**f**sf**sf**sf**f**sf**sf**f**sf**sf*

Chorus.

f
in no-mi-ne Do - - - mi-ni,*f*
in no-mi-ne Do - - - mi-ni,*f*
in no-mi-ne Do - - - mi-ni,*f*
in no-mi-ne Do - - - mi-ni,*p*
qui*sf*

Vv *p*

qui ve - nit, Be - ne - di - ctus qui ve - nit, qui

qui ve - nit, qui ve - nit, qui ve -

ve - nit, Be - ne - di - ctus qui ve -

Vv

ve - nit in nomi-ne Domi-ni, Be-nedi-ctus,

- nit in nomi-ne Do - mi-ni, Be-nedi-ctus,

nit in nomi-ne Do - mi-ni, Be-nedi-ctus,

in no-mi-ne Do - mi - ni, Be-nedi-ctus,

Tpt., Trb.

*Ad. * Ad. **

Ww

be - ne - di - ctus, be - ne - di - ctus qui, qui,

be - ne - di - ctus, be - ne - di - ctus qui, qui,

be - ne - di - ctus, be - ne - di - ctus qui, qui,

be - ne - di - ctus, be - ne - di - ctus qui, qui,

Ww *tr.* *Clar.*

qui ve - nit in no - mi - ne

qui ve - nit in no - mi - ne

qui ve - nit in no - mi - ne

qui ve - nit in no - mi - ne

Viol.

Soli.

Ww²

Be - ne - di - ctus, be - ne -

Qui, ——— qui

Do - mi - ni.

Do - mi - ni.

Do - mi - ni.

Do - mi - ni.

Do - mi - ni.

Ww²

sf *p*

ne - di - ctus qui ve - nit, qui
 di - ctus, be - ne - di - ctus qui ve - nit, qui ve - nit,
 ve - nit, qui ve - nit, Be - ne -

Be - ne - di - ctus qui ve - nit in
 ve - nit in no - mi - ne
 qui, qui ve - nit in no - mi - ne
 di - ctus, be - ne - di - ctus qui ve - nit in no - mi - ne

cresc.

a tempo **Ww³**
 no - mi - ne Do-mi-ni,
 Do-mi - ni, in no - mi - ne Do-mi-ni, qui ve - nit in
 Do-mi - ni, qui
 Do-mi - ni, qui ve - nit,

f *colla voce* **f a tempo colla voce** **Ww³ a tempo** **p**

[illegible]

Xx

ni,

ni,

ni,

ni,

Chorus.

In no-mi-ne Do-mi-ni,

in no-mi-ne Do -

In no-mi-ne Do-mi-ni,

in no-mi-ne Do -

In no-mi-ne Do-mi-ni,

in no-mi-ne Do -

In no-mi-ne Do-mi-ni,

in no-mi-ne

Xx

Xx²

qui ve - nit,

qui ve - nit, qui

qui ve -

- mi-ni.

- mi-ni.

- mi-ni.

Do - mi-ni.

Xx²

qui ve - nit, be - ne - di - ctus be - ne -
 ve - nit, be - ne - di - ctus qui
 nit,
 in no - mi - ne
 di - ctus qui ve - nit in no - mi - ne *cresc.*
 ve - nit, qui ve - nit in no - mi - ne *cresc.*
 qui ve - nit, — qui ve - nit in no - mi - ne *cresc.*
 Do - mi - ni, — qui ve - nit in no - mi - ne, no *cresc.* mi - ne
 Do - mi - ni, in no - mi - ne *cresc.*
 Do - mi - ni, in no - mi - ne *cresc.*
 Do - mi - ni, in no - mi - ne *cresc.*
 Do - mi - ni, in no - mi - ne *cresc.*
Viol. Solo
Hssn.
Clar. cresc.

Chorus.

Yy *f*

Do-mi-ni, o - san - na in ex-cel - sis!

Do-mi-ni, o-san - na in ex-cel - sis!

Do-mi-ni, o-san - na in ex-cel - sis!

Do-mi-ni, o-san - na in ex-cel - sis!

O -

Yy *f*

O - san - na, o -

cresc. *f* *Trb.* *f* *ben marcato*

O - san - na, o -

O - san - na, o - san-na in excel -

san - na, o - san-na in excel - sis, o - san - na in excel - sis, o -

san-na in excel - sis, in excel - sis, o - san-na, o - san -

Ob. II. *sf* *Ob. I.* *sf*

san-na in ex-cel - sis, in ex-cel - sis, o - san-na in ex -
 sis, in ex-cel - sis, o - san - na in ex -
 san - na, o - sa - na, o - san - na, o - san - na in ex -
 na, o - san - na, o - san - na, o - san - na in ex -

cel - sis! Be - ne -
 cel - sis! Be - ne -
 cel - sis! Be - ne -
 cel - sis! Be - ne - di -

cel - sis! Be - ne - di -

di - etus qui ve - nit in no - mi - ne
 di - etus qui ve - nit in no - mi - ne

di - etus qui ve - nit in no - mi - ne

cresc.
Do - mi - ni, o - san - na, o - san - na in ex -

p *cresc.*
o - san - na, o - san - na in ex - cel - sis, o - san - na, o -

cresc.
Do - mi - ni, o - san - na, o -

p *cresc.*

sf *p*
cel - sis, o - san - na, o - san - na, o - san - na in ex - cel - sis!

cresc. *sf* *p*
o - san - na, o - san - na in ex - cel - sis!

sf *p*
san - na, o - san - na, o - san - na in ex - cel - sis!

sf *p*
san - na in ex - cel - sis, in ex - cel - sis!

f *sf* *pp*

Agnus Dei.

Adagio.

Bass Solo.

Piano.

Hssn.

Str. Orch.

Horns. CRESC.

Chorus.

- gnus, a - gnus De-i, qui tol - lis pec - ca - ta, pec -
 ca - ta, pec - ca - ta mun - di, mi - se -
 ...pec - ca - ta mun - di,
 ...pec - ca - ta mun - di,
 ...pec - ca - ta mun - di,
 ...pec - ca - ta mun - di,
 re - re, mi - se - re - re, mi - se - re - re no -
 mi - se - re - re, mi - se - re - re,
 mi - se - re - re, mi - se - re - re,
 mi - se - re - re, mi - se - re - re,
 mi - se - re - re, mi - se - re - re,

- bis.

p mi-se-re-re no - - bis.

p mi-se-re-re no-bis.

p mi-se - re - re no-bis.

p mi-se-re-re no-bis.

Bssn. *Clar.* *cresc.* *p*

Alto. *A²* A - - gnus, a - gnus De-i, qui

Tenor. A - - gnus

tol - lis pec - ca - ta, qui - tol - lis pec - ca - ta mun -

De - i, qui tol - lis pec - ca - ta, pec - ca - - ta

B

Chorus.

- di, mi-se-re-re, mi-se-

mun-di, mi-se-re-re,

...pec-ca-ta mun-di, *p* mi-se-re-re,

...pec-ca-ta mun-di, *p* mi-se-re-re,

...pec-ca-ta mun-di, *p* mi-se-re-re,

B *Clar.* *p*

re-re, mi-se-re-re, mi-se-re-

mi-se-re-re.

mi-se-re-re.

mi-se-re-re.

mi-se-re-re.

cresc.

re no - bis.

Fl., Ob., Clar., Horns

f

Soli.

B² SOPR. *slow*

A - - - - gnus, a - - gnus De-i, qui tol - lis pec -

ALTO.

A - - - - gnus De-i, qui

TENOR.

A - - - -

BASS.

A - - - - gnus De-i, qui tol -

B²

p *Ob.* *Clar.* *cresc.*

cresc. *sf*

ca - ta, qui tol - lis pec - ca - ta, pec - ca -

tol - lis pec - ca - ta, qui tol - lis pec - ca - ta, qui, qui tol - lis pec -

- gnus De-i, qui tol - lis pec - ca - ta, qui tol - lis pec - ca - ta, pec -

- lis pec - ca - ta, pec - ca - ta, qui tol - lis pec -

Ob. *Bissn.* *Fl.* *sf*

Soli.

Chorus.

ca - ta mun - di,

ca - ta mun - di,

ca - ta mun - di,

ca - ta, pec - ca - ta mun - di, pp

A - gnus De - i, mi - se - re - re pp

A - gnus De - i, mi - se - re - re pp

A - gnus De - i, mi - se - re - re pp

A - gnus De - i, mi - se - re - re pp

A - gnus De - i, mi - se - re - re pp

Viol.

pp

mi - se - re -

mi - se - re - re, mi - se - re - re, mi - se -

mi - se - re - re, mi - se - re - re, mi - se -

mi - se - re - re, mi - se - re - re, mi - se -

no - bis, cresc. mi - se - re - re,

no - bis, cresc. mi - se - re - re,

no - bis, cresc. mi - se - re - re,

no - bis, cresc. mi - se - re - re,

no - bis, cresc. mi - se - re - re,

Ob.

cresc.

re, mi-se-re-re no - bis.

re - re, mi - se-re-re no-bis.

re - re, mi-se-re - - re no-bis.

re - re, mi-se-re - - re no - bis.

mi-se-re-re, mi-se-re-re

mi-se-re-re, mi-se-

mi-se-re-re, mi-

mi-se-re-re, mi-se-

no - bis, mi - se -

re - re no-bis, mi - se - re -

- se-re-re no-bis,

BASS I.

re - re no-bis,

BASS II.

mi-se-re-re no-bis,

cresc.

cresc.

cresc.

re - re no - bis,

cresc. mi - se - re - re no - bis, *cresc.*

BASS I. II.

Fl. *Ob.* *cl.*

p cresc.

cresc. mi - se - re - re no -

cresc. mi - se - re - re no -

dimin. re no -

dimin. re no -

dimin. re no -

Fl. *Ob.* *dimin.*

- bis.

- bis.

- bis.

- bis.

E *pp* A-gnus De-i! Do -

pp A-gnus De-il

pp A-gnus De-il

pp A-gnus De-il

E *pp* A-gnus De-il

pp *Ob.*

Vcello.

DONA. Bitte um innern und äussern Frieden.
Prayer for inward and outward peace.
Allegretto vivace.

119

Allegretto vivace.

p - na *p* Do - - na no-bis pa - - cem,

p Do - - na pa - - cem,

p Do - - na no-bis pa - - cem,

p *Hssn.*

cresc.

Chorus.

F SOPRANO. *p* pa - cem, pa -

BASS. *p* pa -

F *pp* Viol. II.

SOPRANO. *pp* *cresc. poco a poco*

ALTO. *cresc. poco a poco* - cem,

TENOR. *cresc. poco a poco* pa -

BASS. *cresc. poco a poco* pa - - cem,

Fl.

Viola

120 *cresc.*

pa - - - - - cem,

pa - - - - -

pa - - - - -

G *Ob.*

Vcello.

cresc.

cresc.

pa - *cresc.*

cem, pa - *cresc.*

cem, pa - *cresc.*

cem, - cem,

Fl.

Viol.

sf

[illegible]

[illegible][illegible]

Solo Soprano.

Sole Soprano.

Do - - - - na pa -

p
do - - - - na pa -

do - - na, do - - - - na pa -

do - - na, do - - - - na pa -

Viol.
p *cresc.*

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Chorus.

L

[illegible]

cem, pa - - - cem. —

cem, pa - - - cem. —

cem, pa - - - cem. —

cem, pa - - - cem. —

sf *p* *sf* *p* *sf* *p* *sf* *p*

W.-w. *p più dimin.* *K.dr.* *pp*

sf *f*

pp

Allegro assai.

pp

Viola

M2 *Ipt.* *pp* *K-dr.*

Alto Solo.

*Recit. timidamente
ängstlich*

A - - gnus De-i, qui tol-lis pec-ca-ta

Str. Orch. *pp colla voce*

M³*a tempo*

mundi, **Tenor Solo. Recit.** *a tempo*

A - - - gnus De-i, mise-re-re, mise-re-re, mise-

M³ *a tempo* *cresc.* *colla voce* *a tempo Fl.* *più cresc.* *Hssn.*

N

Soprano Solo. ff Recit.

A - - - gnus De-i, do -

re - - - re - nobis,

Chorus.

mise-re-re no-bis.

mise-re-re no-bis.

mise-re-re no-bis.

mise-re-re no-bis.

mise-re-re no-bis.

N *ff* *Tpt.* *ff* *K-dr.* *Str-Orch.* *colla voce*

Tempo I.

na, do -

...do - na,

...do - na,

Tempo I.

p *Str-Orch. W-w.*

N²

na, do -

do - na no - bis pa - cem,

do - na no - bis

Fl. **N²**

Hssn.

na no - bis pa -

pa - cem,

pa - cem, do - na,

...do - na,

Fl., Ob., Clar.

Viol. *pp* *Hssn.*

Viola

N³

cem, pa -

pa - cem,

do - na, do -

do - na, do -

Viol. *sempre pp*

Viola

N³

Viol.

- - - - - cem, pa - - - - - *cresc.*
 - - - - - pa - - - - - *cresc.*
 - - - - - na, do - - - - - na,
 - - - - - na, do - - - - - na,
Viola
cresc.
cresc. do - na, do - na, do - na,
 do - na, do - na, do - na,
Viol. *cresc.*
Viol.
p
 - - - - - cem, do - - - - - na no - bis pa - - - - - cem,
 - - - - - cem, do - - - - - na no - bis pa - - - - - cem,
 do - na, do - - - - - na no - bis pa - - - - - cem,
 do - na, do - - - - - na no - bis pa - - - - - cem,
f *dim.*
ob. *p cresc.*

Chorus.

0

ff do - na no - bis pa -

ff *Trb.* *sf* *sf* *sf* *Clar.* *Trb.*

Pff do - na no - bis

no - bis pa -

cem, do - na pa -

P *Fl., Ob.* *ff* *sf* *sf* *sf* *sf*

pa

do - na no - bis pa -

cem, do - na,

cem, do - na, do - na,

Viol. *ff* *Trb.* *Horns* *sf* *sf* *sf*

The image shows a page from a musical score for the song "The Rose Tree." The score is written for voice and piano. The vocal parts are in the upper staves, and the piano accompaniment is in the lower staves. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked "Q" (Quadrante). The lyrics are in English and French. The piano part includes dynamic markings such as "ff" (fortissimo) and "f" (forte). The score is divided into two systems. The first system contains the vocal melody and the piano accompaniment. The second system contains the vocal melody and the piano accompaniment. The piano part includes a section marked "Ob." (Oboe) and "still with Trb." (still with Trombone).

System 1:

Vocal Melody: *Q*
 - cem, do - na - pa -
 - cem, do - na, do -
 do - na pa -
 do - na pa -

Piano Accompaniment: *ff*
 The piano part consists of a series of chords and moving lines in the right and left hands, providing harmonic support for the vocal melody.

System 2:

Vocal Melody: *Q*
 Ob. *still with Trb.*
 The vocal melody continues with a series of notes and rests, accompanied by the piano accompaniment.

Piano Accompaniment: *f*
 The piano part continues with a series of chords and moving lines, maintaining the harmonic structure.

The image displays a musical score for the 'Ave Maria' by Franz Schubert. It is arranged for voice and piano. The score is written in G major (one sharp) and 3/4 time. The vocal parts (Soprano, Alto, and Tenor/Bass) are shown in the upper staves, with lyrics in Latin. The piano accompaniment is shown in the lower staves, featuring a flowing arpeggiated pattern in the right hand and a more rhythmic bass line in the left hand. The lyrics are: 'Ave Maria, gratia plena, Dominus tecum, Maria, gratia plena, Dominus tecum, Maria, gratia plena, Dominus tecum.' The score is presented in a clear, professional layout with standard musical notation.

[illegible]

This musical score is for the song "The Rose Tree" from the opera "The Rose Tree" by Franz von Suppé. It is a full orchestral score with vocal soloists. The score is written in G major (one sharp) and 2/4 time. The tempo is marked "Allegretto". The score is divided into two systems. The first system contains the vocal soloists' parts (Soprano, Alto, Tenor, Bass) and the orchestral parts (Flute, Oboe, Clarinet, Bassoon, Violin, Viola, Violoncello, Double Bass). The second system contains the vocal soloists' parts and the orchestral parts (Violin, Viola, Violoncello, Double Bass). The vocal soloists' parts are written in a four-part setting. The orchestral parts are written for a large orchestra. The score includes various musical notations such as notes, rests, dynamics, and articulation marks. The lyrics are in German and are written below the vocal parts. The score is a high-quality reproduction of the original manuscript.

A musical score for the song 'The Rose Tree'. It consists of four staves. The top two staves are for the vocal melody, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The melody is simple, with a range of one octave. The piano accompaniment is also simple, with a range of one octave. The score is written in a clear, legible font.

Viol. II.

Viol. I.

ff

Basses Double-Bn.

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T²

Ob. *tr* *ff* *Viol. II.*

Hssn.

Clar.

Viol. I.

ff *f*

Fl. *tr*

Ob. *tr*

Hssn. *W.-w., Horns*

T³

ff *Str.-Orch., Hssn.*

Fl. *tr*

Hssn.

Ob. *tr*

ff *Clar.*

T⁴

Str.-Orch. W.-w.

sf

sf *sf*

V Soprano Solo.

Do - - na pa - cem,

pa - cem, do - -

Do - - na pa - cem,

pa - cem,

Do - - na pa - cem,

pa - cem,

Do - - na pa - cem,

pa - cem,

Do - - na pa - cem,

pa - cem,

W.-w.

Tempo I.

V²

-na,

Do - -

Do - - - - na,

Tempo I.

V²

do - - - - na,

-na,

do -

do -

-na,

Do -

-na,

do -

W.-w.

do - - - na no - - - bis pa - - -

- na no - - - bis pa - - -

do - - - na no - - - bis pa - - -

- na no - bis pa - - -

W

- cem,

- cem,

- cem,

- cem,

do - - - na no-bis pa - - -

do - - - na no-bis pa - - -

do - - - na no-bis pa - - -

do - - - na no-bis pa - - -

W

f Tutti

sf

sf

sf

Soli.

Chorus.

W

f Tutti

sf

sf

sf

Chorus.

-cem, do - na, do - na,
-cem, do - na, do - na, do -

Soli.

espressivo
pa - - -cem, pa - - -cem,
espressivo
pa -
espressivo
pa - - -cem, pa -
espressivo
pa - - -cem, pa -

Chorus.

p
-cem,
p
-cem,
p
do - na pa - - -cem,
p
- na pa - - -cem,

p
Horns

X

Section X of the musical score. It features vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts have lyrics: "cem," and "pa-". The piano accompaniment includes a section for the Trombone (Trb.) marked *sf* and a section for the String Orchestra and Horns (Str. Orch., Horns) marked *p*. The score is in G major and 4/4 time.

Y

Section Y of the musical score. It features vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts have lyrics: "-cem." and "pa-". The piano accompaniment includes a section for the Full Orchestra (Full Orch.) marked *ff* and a section for the Trombone (Trb.) marked *sf*. The score is in G major and 4/4 time.

The image displays a musical score for the song "The Rose Tree." It includes vocal parts for four voices (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The vocal parts are marked with dynamics such as *ff* (fortissimo) and *f* (forte). The piano accompaniment features a prominent melody in the right hand, often marked with *sf* (sforzando), and a supporting bass line in the left hand. The lyrics "cem, pa-cem, pa-cem, pa-cem" are written below the vocal staves.

Musical score for the song "Pa-cem, Pa-cem". The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The vocal parts enter with the lyrics "pa-cem, pa-cem, pa-cem" on a long note, followed by a rest. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings such as *sf* (sforzando) and *dimin.* (diminuendo). The score is divided into two systems, with the second system continuing the vocal and piano parts.

The musical score is written for four staves. The first three staves are treble clefs, and the fourth is a bass clef. The key signature has two sharps (F# and C#). The first four measures of the first three staves contain whole rests. In the fifth measure, the first staff has a whole note 'Z'. The third staff has a whole note 'do-' with a slur extending to the next measure. The fourth staff has a whole rest in the fifth measure.

A musical score for the song 'The Rose Tree'. The score is written for a piano and a woodwind section. The piano part is in the lower register, featuring a melody with many eighth and sixteenth notes. The woodwind part, labeled 'Horns' and 'Fl., Ob.', is in the upper register, featuring a melody with many eighth and sixteenth notes. The score is in 2/4 time and has a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The score ends with a double bar line and a repeat sign.

do- - na
do- - na
do- - na
do- - na

cresc. *p*
cresc. *p*
cresc. *p*
pp *cresc.* *p*

W.-w., Horns

no - bis pa - cem,
no - bis pa - cem,
no - bis pa - cem,
no - bis pa - cem,

p *K. dr. pp* *Viol.* *sempre più p*

Aa *p*
pa - cem, pa - cem,
pa - cem, pa - cem,
pa - cem, pa - cem,
pa - cem, pa - cem,

Str.-Orch. *Horns* *K. dr.* *Viol.* *pp* *ppp* *pp*

Bb
pp

pa - cem, pa - cem,

pp

pa - cem, pa - cem,

pp

pa - cem, pa - cem,

pp

pa - cem, pa - cem,

Bb

Horn

p

pp Str.-Orch.

pp

Fl.

Ob.

Cc

f

do - - - na pa - cem, pa - cem.

f

do - - - na pa - cem, pa - cem.

f

do - - - na pa - cem, pa - cem.

f

do - - - na pa - cem, pa - cem.

Cc *W.-w., Horns*

cresc.

f ben marcato

p

Ob.

cresc.

ff Tutti

f

f

f

f

f

Fine.

